CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 12, No. 12 TORONTO, MARCH 19, 1947 $2.00 Per Annum

Nathanson Sues Arthur Rank

Few Dark Shows During Storms

The recent record snowstorms in Ontario which blocked roads and curtailed transportation in many communities failed to impede theatre operation seriously. Several theatres went dark when new film failed to arrive after played film was shipped back

(Continued on Page 2)

Variety Annual In LA This Year

The eyes of the world's show business will be focussed on Los Angeles May 13 through 17 when Variety Club, International, holds its 11th annual convention at the Ambassador Hotel.

Some 1200 top showmen representing local Variety Club tents

(Continued on Page 3)

Eagle-Lion And Monogram Are Among Defendants

A court battle over the distribution of certain pictures in Canada is in prospect between the interests of Paul Nathanson of Canada and J. Arthur Rank of Great Britain. Empire-Universal Films, Limited, and United World Pictures Company of Canada, Limited, Nathanson companies, have asked for an injunction and an interim injunction in Osgoode Hall, Toronto, which would restrain the Rank interests from distributing the disputed films in Canada and Newfoundland. Nathanson and Rank, former partners, provided spectacular news for the Canadian industry when their association was announced in November, 1944.

The defendants, say the com-

(Continued on Page 2)

Amusement Tax Not In Ontario Budget

The Ontario budget of Provincial Treasurer Leslie Frost contained no amusement tax, which would have been paid by the public. Of interest to the industry, however, was the inauguration of a seven per cent corporation profit tax, retroactive to January 1st.

Mayor Saunders of Toronto has asked for power to tax all forms of amusement, the proceeds to be used for hospitals and relief. Two cents per ticket, he said, would yield $1,000,000 from Toronto's theatres.

The budget provided aid to hospitals.

'Strawberry Roan'

"The Strawberry Roan" is the title for the first Gene Autry color western musical at Columbia.

Bob Savini Talks Production Here

Production of several low-budget films in Canada is anticipated by Robert M. Savini, president of Astor Pictures Corporation, who visited Queensway Studios, the J. Arthur Rank lot near Toronto, during his stay in the Queen City recently. Accom-

(Continued on Page 10)

Hollywood Profit: $115,000,000

Earnings of the seven leading Hollywood film companies in 1946 totalled $115,000,000 as compared with $63,000,000 in 1945 and $19,000,000 in 1940, it was estimated by Byron Price, who has resigned as chairman of the board of the Motion Picture As-

(Continued on Page 10)

Ask Dom'n Inclusion In New Foundation

A request that the proposed benefits of the Motion Picture Foundation, now being organized in the USA, be extended to include Canada has been forwarded to Leonard Goldenson, chairman of the committee on organization, by Oscar R. Hanson, president of the Canadian Picture Pioneers. In Canada the Picture Pioneers have been active during the past year in raising money for a benevolent fund to aid any needy member of the industry.

Possibility of Canada's inclusion was brought up at the luncheon in the Vanity Fair an-

(Continued on Page 10)

'The White Tower'

Paul Jarrico is scripting James Ramsay Ullman's "The White Tower" for RKO Radio.

GOLDWYN'S 'BEST YEARS' TO ODEON

Odeon Theatres has made a deal with RKO for the first-run presentation in Canada of Sam Goldwyn's "The Best Years of Our Lives." The Academy Award favorite was passed up by Famous Players because that company's officials felt that the public was not yet ready for a return to roadshows at triple the usual price.

Odeon will play the film as a deluxe presentation for advanced prices at reserved performances, two or three daily. First date is at the Kent, Montreal, April 5th. In Toronto the film will play the new Fairlawn Theatre, which opens May 1st.

The film stars Fredric March, Myrna Loy, Dana Andrews and Teresa Wright and was directed by William Wyler. It has won the acclaim of press, trade and public in the USA.

AMPA Criticises Our Remittance Tax

Imposition of the present remittance tax on the payment to the USA of royalties from the exhibition of American motion pictures in Canada is a violation of the Trade Agreement of 1938, states the Motion picture Association of America through Eric Johnston, its president, in a supplementary statement submitted by him to the Committee for Reciprocity Information in Washington. Articles V and VI, in particular, are infractions of the agreement and "In view of the provisions of these articles and since there are no other difficult problems affect-

(Continued on Page 4)

Clark To Produce

Colbert Clark will produce Columbia's "Smoky River Serenade."

Song of Scheherazade A glorious Technicolor production alive with the wonderful music of Rimsky-Korsakoff and starring Yvonne De Carlo, Brian Donlevy and Jean Pierre Aumont. Now in its THIRD WEEK at the UPTOWN, TORONTO. Book it at EMPIRE-UNIVERSAL.

BRANCH OFFICES THROUGHOUT THE COUNTRY!

RELEASED IN CANADA BY PRC

Paul Nathanson Sues J. Arthur Rank

(Continued from Page 1)

plainants, "wrongfully conspired among themselves to break and defeat" a contract or contracts "to the exclusive and sole right, together with other rights, to distribute, exploit and permit others to exhibit in the Dominion of Canada and Newfoundland certain motion pictures."

Named as defendants are J. Arthur Rank, J. Arthur Rank Organization, Inc.; General Cinema Finance Corporation, Limited; Universal Pictures Company, Inc.; International Pictures Corporation, Inc.; United World Pictures Company, Inc.; Eagle-Lion Films, Inc.; Eagle-Lion Films of Canada, Limited; and Monogram Pictures of Canada.

Acting for the plaintiffs are Ludwig, Fisher & Holness, Toronto. Eagle-Lion Films of Canada, one of the defendants, called a board of directors meeting, states the Honorable J. Earl Lawson, KC, its president. The matter would then be discussed. "We will retain counsel and in due course defend the matter," he said. The same course will be followed by Monogram Pictures of Canada, Oscar Hanson said.

It is understood that the films in question are among those released and about to be released in Canada by Eagle-Lion Films of Canada.

The dispute seems to have had its origin in the formation late in 1945 of United World Pictures Company, Inc., by Rank, Universal and International Pictures. The company did not proceed as originally planned and the Nathanson interests apparently claim for Canadian distribution certain films which would have come to them as United World Pictures Company of Canada.

J. Arthur Rank entered the Canadian theatre scene when it was made public in November, 1944, that he had entered into partnership with Paul Nathanson for the mutual operation of General Theatre Corporation, Limited, which controlled, among other assets, Odeon Theatres. The arrangement, the partners stated, would "extend and facilitate the distribution and exhibition of British pictures in Canada whether produced by Mr. Rank's group or not." The deal, it was explained at the press conference at which it was announced, had no connection with distribution.

The British leader's visit to Toronto in May, 1945, was followed by an announcement by himself and Nathanson that a new distribution organization was about to be formed which would offer in Canada all films from the Rank interests. In July the name of the company was given as Eagle-Lion Films of Canada, Limited, and Archie J. Laurie was named general manager. The company entered into an arrangement with Monogram Pictures of Canada for physical distribution.

At some time prior to February, 1946, Paul Nathanson, who had been ill for a year, had sold his Odeon Theatre holdings to Rank, along with other joint enterprises, for on that date he resigned as president and managing director and was succeeded by the Honorable J. Earl Lawson, KC. At the time Nathanson retained his post on the board of directors but later withdrew from it.

FOR SALE

Neighborhood Theatre
675 Seats. Owner retiring. Good opportunity for cash buyer.

BOX 17
CANADIAN FILM WEEKLY

Few Dark Shows During Storms

(Continued from Page 1)

but most kept open by repeating the program or using an emergency program from one of the supply depots set up several years ago to meet contingencies.

Famous Players houses had several close calls and its Oshawa theatre missed a matinee but its most acute situation, Owen Sound, was solved by flying in the film.

Odeon Theatres repeated programs where needed and used an emergency program in Owen Sound from a supply depot.

Twentieth Century Theatres reported one house dark.

The only National Theatres unit to go dark was in Midland. Others repeated. A humorous sidelight took place in Walkerton where the film was played for six days after being booked in for two. On the fifth night, Friday, which is a big show night usually, the picture played to four persons. The name of the film, appropriately enough, was "Till the End of Time."

Yellowknife Theatre

W. V. Cole informed the board of trustees of the Yellowknife Administrative District that he will erect a $65,000 theatre there.

EXPERIENCE PLUS FACILITIES
MEANS
CUSTOMER SATISFACTION

Our complete Laboratory and Production facilities, backed by a lifetime of service to the Industry, guarantees satisfaction.

Trailers *Titles* *Art Work*
Animation *Editing* *Recording*

★

FILM LABORATORIES OF CANADA LTD.

AUDIO PICTURES LTD.

358 Adelaide St. W.,
Waverley 2394
Toronto

Variety Annual In LA This Year

(Continued from Page 1)

throughout the United States, Mexico and Canada are expected to attend, according to Robert J. O'Donnell of Dallas, Texas, National Chief Barker, and Charles P. Skouras, head of Southern California's Tent 25 which will serve as host to the visiting amusement industry delegates.

Announcement of the forthcoming convention was made with a colorful touch of old-fashioned showmanship by dispatching two pretty girls in circus costumes and a young man dressed as a barker, symbol of the Variety Clubs, to acquaint newspaper editors with the details of the conclave.

Annually highlighting the convention of the charitable organization is the presentation of the Variety Clubs' Humanitarian Award to the man or woman who had in the previous year rendered the most outstanding service to mankind. Selection of Humanitarian Award winners is made by polling some one hundred leading American newspaper editors and publishers.

Former winners of the Award were Father Flanagan, Sister Kenny, Dr. George Washington Carver, Sir Alexander Fleming, Cordell Hull, Martha Berry and Evangeline Booth.

Members of the 1947 Variety Clubs executive convention committee are Skouras, chairman; Dave Bershon, Jack Berman, George Bowser, Sherill Corwin, Dr. Ben Feingold, Willard Keith, W. H. Lollier, Oscar Oldknow, Howard Stubbins and George Topper.

The convention was originally scheduled to be held in 1941 but was cancelled due to wartime travel and hotel conditions.

The Toronto branch, Tent 28, is circularizing its members requesting information from all those planning to attend, whether they desire to go by chartered plane or train and whether they wish to take their wives. The Buffalo chapter has booked reservations on a train leaving at 11.45 p.m. on May 8th and arriving in Los Angeles on May 12th and there is a possibility that Toronto will join with Buffalo for this trip.

Two adults with a darling little brat,
Who like company, parties and things like that,
Desire living quarters—an apartment or duplex will do (4 or 5 rooms)
Who will help us, please will you?
IRVING STERN
Monogram Pictures of Canada Ltd.
277 Victoria St. AD. 0418

It's About Time, Say We

For those who think Canada is strictly hick territory when it comes to movie economy, the statement of Eric Johnston and the American Motion Picture Association, reported elsewhere in this issue, is revealing.

But one country returns more money to the United States for film exhibition and that one is the United Kingdom. About 40 per cent of Hollywood's operating cost is paid for by other countries and about 10 per cent of that comes from Canada. Of course, everyone knows that Canada returns five per cent or so of Hollywood's domestic take.

Can anyone give a sound, sane or fair reason why the Canadian motion picture industry trade press shouldn't get 10 per cent of the amount expended on trade press advertising throughout the world? Or five per cent of the amount spent in the domestic market? We would prefer using the latter figure, since Canada is considered part of the domestic market.

We may have to take this matter up with Mr. Johnston personally one of these days, the attitude of his lads around here not being nearly so enthusiastic as we desire—or require. Nothing personal, boys—just material. Canadian film and theatre trade papers are puny alongside those of other industries.

Why doesn't Canada get its share? Perhaps, since it is part of the domestic market, USA biggies who have authority over Canadian branches think of it as just another state and their Dominion executives don't try to correct them in that conception. For, since the USA trade journals come in freely, they consider advertising in Canadian trade papers to be of a duplicate nature. One Canadian executive, in the presence of others, even took the position that we were parasitical! Imagine, parasitical because we thought USA publications oughtn't to dominate our Canadian industry to the point where Canadian publications merely get by in a very small way.

Maybe it's important to keep our cousins across the line happy—but there's a limit to cousinly love. Especially, friends, when someone else is getting the love. This is a subject which lends itself to humorous as well as serious treatment. No love, no money (proportionately speaking), so we might as well have some fun.

As I asked earlier, can anyone give a sound, sane or fair reason why enough rentals should not remain behind to help create a trade press worthy of our industry and our Canada? If anyone can, I'd like to meet him—and bash his skull in with a heavy drama encased in a film can.

* * *

Blah, Blah, Black Sheep

If the Academy awarded Oscars for the best pratfall of the year it would go to whoever did the one for Florence Bates in "The Time, the Place and the Girl" . . . Ivan Mann, former Imperial usher, is with Cleveland Barons and is a Ranger optionite . . . Mickey Firestone of Sam's dellie is celebrating the arrival of another daughter. . . I enjoyed myself at the joint meeting of Famous, 20th and B & F managers at the King Edward. Most of the fun was caused by those from each company delegated by George Morell to tell why the opposition operation was better than theirs. . . Dear US Army Air Force: I am unable to accept your invitation to be present when your Medal of Merit is awarded to Jack L. Warner by General of the Army H. H. Arnold. But we are proud of his work in behalf of the common cause during the late conflict. . . Brightest periodical to reach this desk in many a mail is The Call Board, official magazine of Toronto's Masque and Wig Club, which Hal Marquette edits. You fellows interested in live entertainment will get plenty of help and much fun out of it . . . During a showing of "Isle of the Dead" at the King's Playhouse Karloff was trying to open a coffin lid and somebody took the horror right out of the thing with that "Richard" crack . . . It was Councillor Charlie Cashman's motion that the York Township Council passed condemning the proposed amusement tax.

HERBERT ALLEN
Theatre Holding Corporation executive, who is chairman of the motion picture section of the Red Cross drive in Toronto.

Claude Rains Cast

Claude Rains has been cast in a major role in Warners' "The Unsuspected."

TO BETTER SERVE YOU
Pete Barnes PRESENTS
FOTO NITE
THE THEATRE'S GREATEST MONEY MAKER
CREATING AND SUSTAINING BOX OFFICE RECORDS
Head Office
NOW LOCATED IN NEW ENLARGED PREMISES
Suite 702
21 Dundas Sq. EL. 7796
Quebec & Maritimes
STERLING FILMS LTD.
5969 Monkland Ave., Montreal.
Western Canada
FOTO-NITE DISTRIBUTORS, Inc.
1246 Burrard St., Vancouver.

AMPA Criticises Remittance Tax

ing the film industry in Canada, it is suggested that this tax would be a proper subject for discussion in the forthcoming trade negotiations with Canada."

The supplementary statement, which details tax difficulties and trade restrictions as they exist in each country to which American films are exported, is intended for the information of the USA representatives at the conference of 19 states, beginning April 10th in Geneva, Switzerland. The purpose of the conference is to negotiate reciprocal trade agreements and establish an international trade organization.

Another condition commented on in the statement is the preference shown by Canada to British, French, Polish and Ukrainian films in the rate of duty on positive films. While films from those countries are taxed 1½c per foot, those from the United States bear an impost of 2¼c per foot. "While none of these rates is excessive," says the statement, "the preference in favor of certain other foreign films is undesirable in principle and should be eliminated." On negative films the duty is 27½% ad valorem, based on the intrinsic value of the film, a rate fixed under the Trade Agreement of 1938 with Canada.

In dealing with the remittance tax, the statement says: "Section 9(B)2 of the Income War Tax Act of Canada imposes on all persons who are non-residents of Canada an income tax of 15% in respect of payments received from Canadian debtors in respect of certain types of royalty payments; provided that, in the case of motion picture films, ⅓ of the payments shall not be subject to such tax. The tax convention between the United States and Canada does not provide for relief against this tax, except that it places a ceiling of 15% upon the rate." This type of tax, according to the AMPA, should properly be the subject of tax negotiations instead of being arbitrary, for as such it is open to many of the objections directed at the so-called "transmissions" tax imposed in many foreign countries on USA films.

Canada is, next to the United Kingdom, the outstanding foreign market for United States films, the statement informs the committee. American films are popular throughout Canada, including both the English and French speaking sections. It is estimated that over 95% of the full-length motion pictures shown in Canada are American, the remainder being principally British and French. The domestic film producing industry in Canada, it says, is confined principally to short subjects and no feature length films are produced. The receipts of the industry from Canada average about 10% of all its receipts abroad.

May Ask for New Figure at Forthcoming Meeting For Trade Talks

(Continued from Page 1)

The statement that Canada produces no feature films is a fact at the moment but will no longer be true in April, when Eagle-Lion releases "The Whispering City" and PRC in Canada and Screen Guild in the USA release "Bush Pilot." Both films were produced by Canadians, the first in Quebec and the second in Ontario.

While Canada is referred to in the statement as the second-best "foreign" market for USA films, it is part of the domestic market administratively. Some companies treat it as one of their domestic districts, while with other firms the Dominion territory is merely part of a division which is made up of areas on both sides of the border. The statement informs that the receipts from Canada average about 10% of all the USA's film receipts from abroad. But Canadian film men rarely refer to that fact, since they are mainly concerned with Canada as part of Hollywood's domestic market—the USA and the Dominion. Of Hollywood's domestic market, Canada's film rentals are between four and five per cent of the total.

In the introduction to the statement the AMPA declares that "The United States market is completely free of any governmental restrictions to the entry and exhibition of foreign films" and that "there are no discriminatory tariffs, taxes or licensing requirements." Nor do intra-industry arrangements operate to exclude foreign films, despite such allegations, for the great success of certain British productions is proof that "American exhibitors are ready and anxious to handle any foreign film in whatever way may be appropriate to the needs and tastes of the American market."

There are numerous aspects of the film industry which, under governmental systems of many countries, are treated as purely local problems, including questions of taxation, censorship and licensing, it is pointed out. Other American export industries are also affected by local problems, but not so acutely as the film industry. "Furthermore, the fact that receipts from film exhibitions have the character in law of royalty payments rather than revenues from direct sales, as in the case of the average commodity, has, it will be noted, very special and difficult fiscal consequences."

Other points made in the introduction are:

The United States has been by far the most important source of motion pictures for theatres throughout the world.

American motion pictures have been beneficial to the economies of the countries in which they have been distributed. They have made it possible in many countries where local film industries have not existed to finance the construction and maintenance of motion picture theatres, which obviously depend on a continuous source of supply of films for profitable operation.

The United States film industry is proportionately more dependent upon foreign markets than virtually any other major American industry. It is generally accepted in the industry that 35% to 40% of the total cost of American production is derived from foreign exhibition.

The importance of the motion picture as a medium for the interchange of culture, and other similar considerations, lift this industry out of the realm of purely commercial considerations.

CHILDREN ON TRIAL

Now Playing To

Record Breaking Business

at

CIRCLE AND MIDTOWN THEATRES

Toronto

ASTRAL FILMS

Ticket-Taker Injured By Falling Chimney

Richard Shaw, ticket taker at the Famous Players Orpheus Theatre in Halifax, was slightly injured when high winds caused the chimney of the theatre to collapse and fall through the lobby skylight recently. Dorothy Creighton, candy-seller who was nearby, was not touched by the falling debris.

Some 1,500 patrons were attending the performance and all left quietly by the exits without a trace of panic. Rumors caused ambulances, police and firemen to rush to the scene.

Save your best time for Johnny O'clock

AMPA

ing the film industry in Canad
it is suggested that this t
would be a proper subject for d
cussion in the forthcoming tra
negotiations with Canada."

The supplementary stateme
which details tax difficulties a
trade restrictions as they ex
in each country to which Ame
can films are exported, is i
tended for the information of t
USA representatives at the co
ference of 19 states, beginni
April 10th in Geneva, Switze
land. The purpose of the conf
ence is to negotiate reciproc
trade agreements and establi
an international trade organiz
tion.

Another condition comment
on in the statement is the pr
erence shown by Canada to Br
ish, French, Polish and Ukraini
films in the rate of duty on po
tive films. While films from tho
countries are taxed 1½c per fo
those from the United Stat
bear an impost of 2¼c per fo
"While none of these rates is e
cessive," says the statement, "t
preference in favor of certa
other foreign films is undesirab
in principle and should be eli
inated." On negative films t
duty is 27½% ad valorem, bas
on the intrinsic value of the fil
a rate fixed under the Tra
Agreement of 1938 with Canad

In dealing with the remittan
tax, the statement says: "Secti
9(B)2 of the Income War T
Act of Canada imposes on
persons who are non-residents
Canada an income tax of 15
in respect of payments receiv
from Canadian debtors in r
spect of certain types of royal
payments; provided that, in t
case of motion picture films,
of the payments shall not be su
ject to such tax. The tax co
vention between the Unit
States and Canada does not pr
vide for relief against this ta
except that it places a ceiling
15% upon the rate." This type
tax, according to the AMP
should properly be the subject
tax negotiations instead of bei
arbitrary, for as such it is op
to many of the objections direc
ed at the so-called "transmi
sions" tax imposed in many fo
eign countries on USA films.

Canada is, next to the Unit
Kingdom, the outstanding foreig
market for United States film
the statement informs the co
mittee. American films are pop
lar throughout Canada, inclu
ing both the English and Fren
speaking sections. It is estimat
that over 95% of the full-leng
motion pictures shown in Ca
ada are American, the remaind
being principally British a
French. The domestic film pr

COLUMBIA PICTURES presents

DICK POWELL · EVELYN KEYES

Johnny

with

LEE J. COBB · ELLEN DREW · NINA FOCH

S. THOMAS GOMEZ · JOHN KELLOGG

Screenplay by Robert Rossen

Directed by ROBERT ROSSEN

Produced by EDWARD G. NEALIS

Associate Producer MILTON HOLMES

"Bound to bring smiles to exhibitors as they hear the coins bouncing in their tills."
—M. P. Daily

PRINTED IN U.S.A.

O'clock
COLUMBIA PICTURES
JOHNNY'S DANGEROUS . . .
but that's how women like him . . .

And *JOHNNY O'CLOCK* is only one of the top attractions Columbia now has available!

in TECHNICOLOR!

The JOLSON STORY

with LARRY PARKS · EVELYN KEYES
William Demarest · Bill Goodwin
Screenplay by Stephen Longstreet
Directed by ALFRED E. GREEN · Produced by SIDNEY SKOLSKY

HUMPHREY
BOGART
LIZABETH
SCOTT
in JOHN CROMWELL'S
Dead Reckoning

with Morris CARNOVSKY · Charles CANE · William PRINCE · Marvin MILLER · Wallace FORD
Screenplay by Oliver H. P. Garrett, Steve Fisher
Directed by JOHN CROMWELL · Produced by SIDNEY BIDDELL

DICK
POWELL
EVELYN
KEYES
Johnny O'clock

with Lee J. COBB · Ellen DREW · Nina FOCH
S. THOMAS GOMEZ · JOHN KELLOGG
Screenplay by Robert Rossen
Directed by ROBERT ROSSEN
Produced by EDWARD G. NEALIS · Associate Producer MILTON HOLMES

The Return of Monte Cristo

starring
LOUIS HAYWARD · BARBARA BRITTON
with GEORGE MACREADY
UNA O'CONNOR · HENRY STEPHENSON · STEVEN GERAY · RAY COLLINS · LUDWIG DONATH
Screenplay by George Bruce and Alfred Neumann
Directed by HENRY LEVIN · Produced by GRANT WHYTOCK
AN EDWARD SMALL PRODUCTION

Mr. DISTRICT ATTORNEY

starring
DENNIS O'KEEFE · ADOLPHE MENJOU
MARGUERITE CHAPMAN · MICHAEL O'SHEA
with GEORGE COULOURIS · JEFF DONNELL · STEVEN GERAY · RALPH MORGAN · JOHN KELLOGG
Screenplay by Ian McLellan Hunter
Based on the radio program "Mr. District Attorney" created by Phillips H. Lord
Directed by ROBERT B. SINCLAIR · Produced by SAMUEL BISCHOFF

...and more on the way!

COLUMBIA PICTURES

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 12, No. 12 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

The Time, The Place And the Girl

with Dennis Morgan, Martha Vickers
Warners 105 Mins.

HAPPY TALE OF YOUNGSTERS IN SHOW BUSINESS WITH PLENTY OF "NAME" VALUE DONE IN APPEALING TECHNICOLOR.

There's good "name" value in this one in addition to the fact that it is in Technicolor. There's Dennis Morgan, Martha Vickers, Janis Paige and Jack Carson. Additionally there's S. Z. Sakall and Alan Hale. There are other worthies too, who register. And, there's also Carmen Cavallero and his band, the Condos Brothers and Chandra Kaly and his Dancers. That's a lot of stuff for the marquee.

It is an innocuous fiction of boy meets girl, loses her and gets her. This against a show business background. Serious music is also involved but for the most part it is a regulation exercise in song, dance gags, and love triumphs over all.

The Technicolor is appealing, costumes optically a pleasure, the girls, all of them, lovely; and the treatment unvarying.

Chiefly we are concerned with Dennis Morgan and Martha Vickers who are in love. He is a night club singer-producer. She is granddaughter to S. Z. Sakall, a maestro, who casts a kindly eye on modern music while grandma, Florence Bates, is saving Miss Vickers for big things. Donald Woods skirts around the fringes of the plot as an agent who has Miss Vickers under contract. Sakall thinks his charge should see something of life, get a little experience in the world.

All this comes about in due time when Morgan and Jack Carson open a nitery next door to Sakall's house. Immediately Miss Vickers is entranced and Morgan cultivates her. Romance ripens. The hazard looms, becomes a reality, is overcome. This latter all through the good graces of Angela Greene who has been cultivating Alan Hale, a Texas oil baron who just loves to throw his dough away and be "taken." It is all worked out to the tune of a couple of gala production numbers and gags.

CAST: Dennis Morgan, Martha Vickers, Jack Carson, Janis Paige, S. Z. Sakall, Alan Hale, Donald Woods.

CREDITS: Producer, Alex Gottleib; Director, David Butler, Cameramen William V. Skall, Arthur Edeson.

DIRECTION, Fair. PHOTOGRAPHY, Good.

The Fabulous Suzanne

with Barbara Britton, Rudy Vallee
Republic 71 Mins.

GAY STORY WELL PLAYED HAS MANY MOMENTS OF LAUGHTER AND SHOULD DO WELL.

Generally accented with indicated humor, "The Fabulous Suzanne" is a well-produced and played exercise detailing the success story once more and the element of luck in the lives of a couple of struggling lovers. They run a beanery. They have plans for a super-diner. Eventually their desire becomes a reality.

It is well-played by the leads and further carried along for good effects by the talents of Otto Kruger, Veda Ann Borg, Bill Henry and Richard Denning. Vallee's flair for lightness is played up and Miss Britton lends charm and appeal to her role.

Miss Britton is left a couple of thousand dollars by a patron. She has a lucky pin. In New York, by mere good luck, she runs her initial roll into a sizeable sum. Vallee is a stock broker. He becomes enamored of Miss Britton. So does Kruger. So does Richard Denning. But her heart belongs to Bill Henry and there's no changing that. He wants no part of her money. She fakes an inheritance for Henry and he builds his dream dinner.

Veda Ann Borg poses as Henry's fiancee when Miss Britton comes a-visiting and the latter scrams back to New York to take the attention of Kruger and his son a little more seriously. A wedding is set and Papa Kruger is the lucky man. But he has other plans and they wind up at Henry's diner where it is revealed his "Aunt Lydia" really left him a legacy and he can finance himself. He is brought to fuller understanding of Miss Britton's true heart condition by a jab with the pin. It's him she loves.

CAST: Barbara Britton, Rudy Vallee, Otto Kruger, Richard Denning, Bill Henry, Veda Ann Borg, Iren Agay.

CREDITS: Producer-Director, Steve Sekely; Screenplay by Tedwell Chapman and Randall Faye; Original story, William Bowers, Tedwell Chapman; Cameraman, Henry Sharpe.

DIRECTION, Good. PHOTOGRAPHY, Good.

The Perfect Marriage

with Loretta Young, David Niven
Paramount 87 Mins.

WELL MOUNTED DOMESTIC COMEDY HAS CLEVER DIALOGUE AND CAPABLE PERFORMANCES BY YOUNG AND NIVEN.

Momma loves poppa in the beginning. Shortly afterward, she is not so sure. Neither is he. And little "Cookie" is not quite sure she knows what her parents are about. Of course, poppa loves momma, too. They have been married for 10 years and on their last anniversary something flies in on the wind to upset their blissful domesticity.

It all happens on a week-end. By the time Sunday night rolls around what was considered the perfect marriage is once more on the rails and proceeding evenly.

Considered by their in-laws to be the ideally-wed couple, parents of a clever youngster, Niven and Miss Young become embroiled in a silly squabble which becomes more pointed as they discuss it. He's an aviation engineer, she's a fashion editor. Petty differences are brought into the argument. Parental influences intrude. Old flames pop up on the scene and a synthetic affair is worked up to counterbalance the effort of each party to outdo the other in his or her unconcern over instinct and habit. At length a lawyer is called for the divorce. But it never comes off and the story closes on a note of bedroom reconciliation.

While perhaps no great shakes of a writing job, the dialogue is clever. Miss Young capably plays a beautiful young matron of the career type who is in her thirties. Niven gives a veteran interpretation of a fairly-well domesticated spouse. He adds polish and luster to the lines.

CAST: Loretta Young, David Niven, Eddie Albert, Charles Ruggles, Virginia Field, Rita Johnson, Zasu Pitts.

CREDITS: Producer, Hal Wallis; Director, Lewis Allen; Screenplay by Leonard Spigelgass from a play by Samson Raphaelson; Cameraman, Russell Metty.

DIRECTION, Good. PHOTOGRAPHY, Good.

MPTAO Sets Up Sudbury Branch

Max Phillips, manager of the Regent Theatre in Sudbury, was elected first president of the newly-organized Sudbury branch of the Motion Picture Theatres Association of Ontario, at a recent meeting at which the guest speaker was Arch. H. Jolley, executive secretary of the association. Miss Rose Fera, manageress of the Rio Theatre, Sudbury, was named secretary and Stan Andrews, manager of the Capitol Theatre, was voted in as treasurer. The latter acted as chairman of the business session.

Theatre owners and managers in Capreol, Gore Bay, Little Current, Creighton and Levack will be invited to join the Sudbury branch, which plans to hold three meetings in each calendar year.

Attending the luncheon gathering were Mr. and Mrs. H. C. Bilsborough, operators of the Audion Theatre in Capreol; Bill Williams of the Grand Theatre, Sudbury; Miss Fera, Andrews, Phillips and Jolley.

The following evening Jolley addressed the Sudbury Kinsmen Club. He spoke on the improvements and innovations that future theatre in Ontario will have.

Manitoba Assoc'tion Skeds First Meeting

Manitoba Motion Picture Exhibitors Association will climax a highly-successful year with their first meeting and banquet at the Royal Alexandra Hotel, Winnipeg, on Monday, March 21st. Plans are to make this an annual affair at which city and country exhibitors can meet and discuss mutual problems.

Among the guest speakers will be C. Rhodes Smith, Provincial minister of labor, and M. J. Finkelstein, KC. The tentative agenda for the full day's program contains a morning session from 11 a.m. to 12:30 p.m.; luncheon at 1 p.m.; afternoon session from 2:30 to 5:30 p.m.; refreshments at 6:30; and the banquet and floor show starting at 7 p.m.

B. K. Beach, association secretary, asks out-of-town exhibitors who are planning to attend to contact him at 300 New Hargrave Bldg., Winnipeg, so that he can make hotel and other arrangements.

Canadian Film Weekly

Vol. 12, No. 12 March 19, 1947

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year.
Entered as Second Class Matter.

Hollywood Profit: $115,000,000

(Continued from Page 1)

sociation of America. Price, vice-president under Eric Johnston, told a group of financial editors and writers recently that part of the increased profit came from a 10 per cent jump in foreign sales.

However, a decline in revenue is in prospect, Price said, and the Hollywood companies are talking retrenchment. Boxoffice figures are slightly smaller in the domestic market and added to this is the increasing curtailment of foreign exhibition by various governments.

The per picture cost of production has increased 116 per cent since 1939 and an unofficial estimate of the cost of 397 features approved by the Johnston Office last year was $350,000,000. Total expenditure was 38 per cent over 1939, while the number of films produced was 24 per cent less than in that year.

The producers have appropriated $150,000 for an investigation of costs which they hope will lead to a sound reduction in expenses, although economies are under way now, notably at MGM. Price pointed out that 80 per cent of costs was made up of the $190,000,000 payroll and that effective economies would have to affect that figure.

The average wage of production employees at last December was $99 per week, a 123 per cent increase over 1940. The $99 figure was much higher than the average salary earned in other industries, which was $46.

HOW TO MANAGE A THEATRE

•

Learn about MOTION PICTURE THEATRE MANAGEMENT. Also ADVERTISING and EXPLOITATION. Helpful to Theatre Employes. An Excellent Course in Personnel Training. Endorsed by Theatre and Film Executives. Will Help any Man or Woman. No Other Book of its kind available. Explains How to BUILD UP YOUR ATTENDANCE. Why some good Theatres Fail and So-Called Cheap Theatres Make Money. HELPS THOSE NOW IN BUSINESS.

Price $4.50 Postpaid. Send Check or Money Order to SAM CARVER Box 3668, Highland Park, Mich., U.S.A.

Ask Dom'n Inclusion In New Foundation

(Continued from Page 1)

nex, King Edward Hotel, Toronto, which Hanson tendered to incoming, outgoing and remaining members of the Pioneers' executive boards of 1946 and 1947. A motion was passed directing that enquiries be made about Canada's position in the Foundation and A. W. Perry, president of Empire-Universal Films, was appointed chairman of a committee to study the matter on this side of the border.

It is the intention of the Foundation to raise an initial fund of $10,000,000 within a two-year period and to add to this when needed. Among other things the fund will be used to aid an employee disabled and unable to work; aid to dependents of disabled or deceased employees; aid where hospitalization, rest or medical care is required; financial aid where earning power has been impaired through misfortune and loss of a home may be prevented; legal aid; assistance to education of promising employees or dependents of employees; physical examination, medical checkup and preventative medicine.

The Motion Picture Foundation came into existence in December of last year when 65 leading exhibition and distribution executives met in New Orleans to discuss ways and means of setting up a welfare plan within the industry.

It was the opinion of some industry persons that Canada will be included in the Motion Picture Foundation as a matter of course, since it is an integral part of the domestic motion picture industry. There is no border between the motion picture industry of the United States and Canada, which began day-and-date when the Kinetoscope was revealed almost at the same time on both sides of the geographical line.

Americans are among the leading Canadian film and theatre executives and many persons born in Canada are workers and executives in the USA motion picture entertainment industry. Such two-country trade organizations as the Picture Pioneers and the Variety Club operate under one administrative body.

The organization plan calls for March meetings in every exchange centre to name a trustee to the committee as the representative of the area. It is hoped that the trustees will be able to meet in April so that the Foundation can become active in May.

Extension of the Foundation's benefits to Canada would be welcomed by Canadian Picture Pioneers' executive members for more than the obvious reason. The job which lies ahead for them of raising a sum large enough to guarantee the continuance of the benevolent fund is a hard one. It will no doubt press on the time and energy their daily business tasks require.

Theatre Managers Schedule Program

At a recent luncheon meeting at the Chez Henri in Hull, members of the Ottawa Theatre Managers Association, a branch of the Motion Picture Theatres Association of Ontario, heard guest speaker Bill Gladish of the staff of the Ottawa Evening Citizen.

Sid Tomack Cast

Sid Tomack has been assigned to Columbia's "The Return of Rusty."

Theatre Fined $20 For Blocking Aisles

Peter Pashka, acting manager of the Metro Theatre, Toronto, was fined $20 or 10 days, the minimum allowed by law, for permitting a cross aisle to be occupied by standing patrons, contrary to the provisions of the Theatres and Cinematographs Act.

We are fully equipped to handle all your projection repairs. Work quickly executed. Prompt service is assured.

PHONE TO-DAY!

Dominion Sound Equipments Limited

Toronto: 114 Bond Street—WAverley 6131

Montreal: 1620 Notre Dame Street West—Fitzroy 9663

Bob Savini Talks Production Here

(Continued from Page 1)

panied by Willie Morrissey, New York stage producer, and Bud Pollard, director, Savini was escorted to the Queensway Studios by Jim Cowan, Rank public relations representative. Savini spent some time with Frank O'Byrne, studio chief.

Prime reason for Savini's presence in Toronto, however, was for conferences with Jack and Lottie Roher of Peerless Films, through which Astor films are distributed in Canada. Following his visit the Rohers announced an important series of reissues starring outstanding boxoffice players.

Some of the pictures to be brought into Canada through Astor are "Stairway for a Star," with Cornel Wilde; "Hollywood Bound," with Betty Grable; "The Noose," with Tom Brown; "Cheers for Miss Bishop," with Martha Scott; "Courageous Dr. Christian," with Jean Hersholt; "The Road to Hollywood," with Bing Crosby, and several other top pictures of other seasons.

Savini and the Rohers feel that exhibitors will welcome these films as a means of keeping their screen busy with attractive product during product shortages and booking jams.

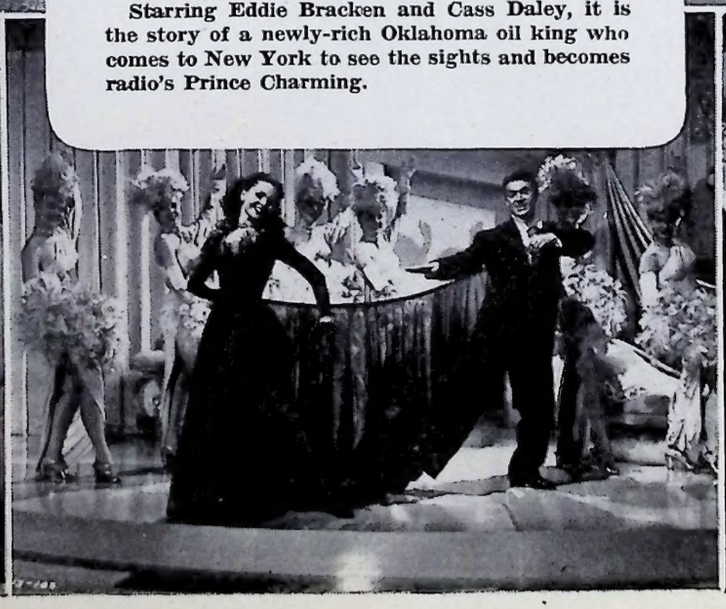
Buy 'Luck Penny'

Independent Artists Incorporated has purchased "Lucky Penny," an original by Jack Rubin and Mildred Lord, for filming.

Paramount's 'Ladies' Man' Is Comedy With Music

PARAMOUNT'S "Ladies' Man" is a light, frothy type of comedy with good musical numbers that is sure to be appreciated by audiences and seems set to do nice things at the boxoffice.

Starring Eddie Bracken and Cass Daley, it is the story of a newly-rich Oklahoma oil king who comes to New York to see the sights and becomes radio's Prince Charming.



Mr. Exhibitor —

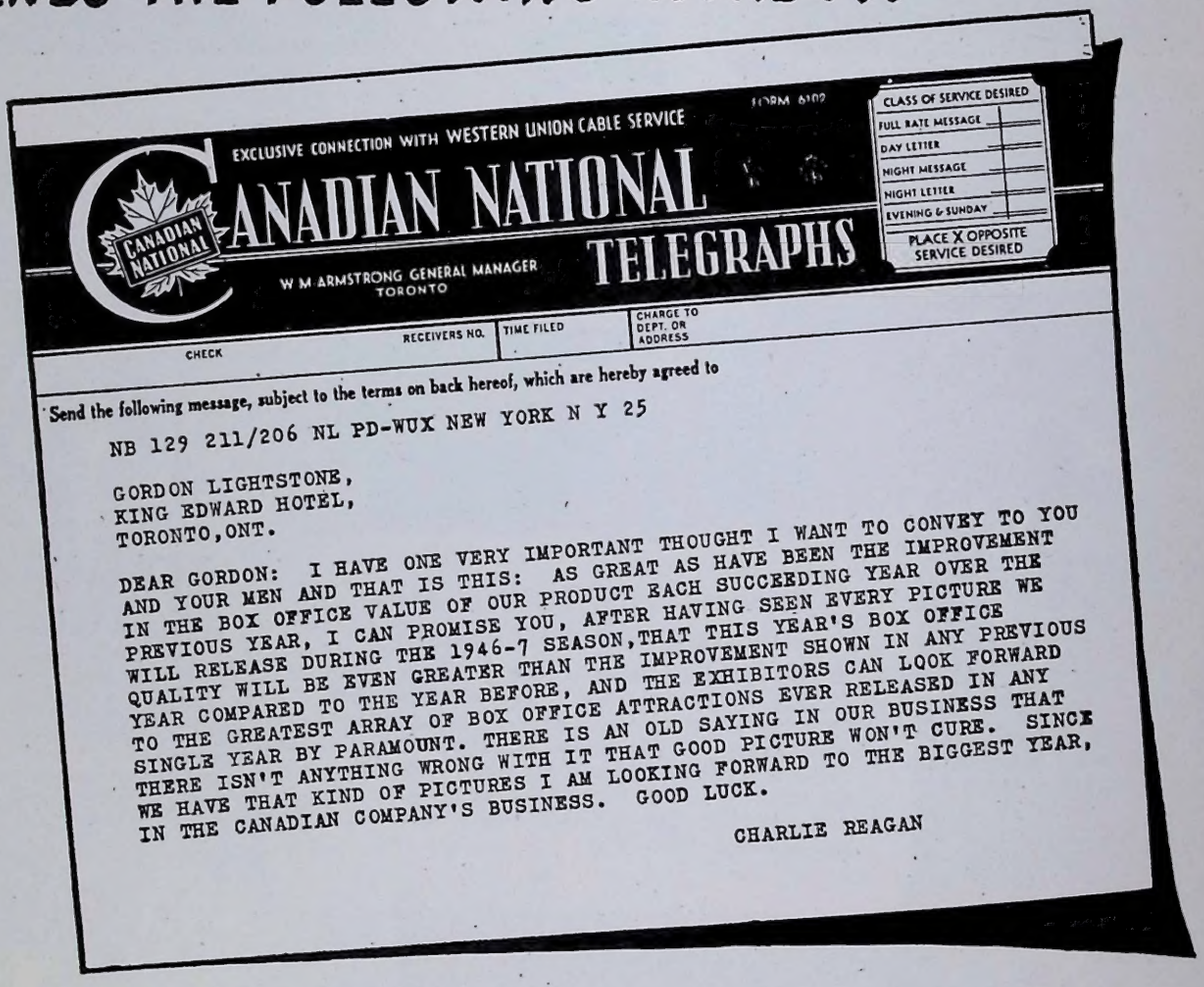
PLEASE READ CAREFULLY!

Paramount

IS RELEASING FOR 1946 — 47

AN ADDITIONAL GROUP OF PICTURES*

PARAMOUNT'S DISTRIBUTION CHIEF SENDS THE FOLLOWING WIRE...



EXCLUSIVE CONNECTION WITH WESTERN UNION CABLE SERVICE

FORM 6102

CANADIAN NATIONAL TELEGRAPHS

W M ARMSTRONG GENERAL MANAGER TORONTO

CLASS OF SERVICE DESIRED
FULL RATE MESSAGE
DAY LETTER
NIGHT MESSAGE
NIGHT LETTER
EVENING & SUNDAY
PLACE X OPPOSITE SERVICE DESIRED

CHECK | RECEIVERS NO. | TIME FILED | CHARGE TO DEPT. OR ADDRESS

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NB 129 211/206 NL PD-WUX NEW YORK N Y 25

GORDON LIGHTSTONE,
KING EDWARD HOTEL,
TORONTO,ONT.

DEAR GORDON: I HAVE ONE VERY IMPORTANT THOUGHT I WANT TO CONVEY TO YOU AND YOUR MEN AND THAT IS THIS: AS GREAT AS HAVE BEEN THE IMPROVEMENT IN THE BOX OFFICE VALUE OF OUR PRODUCT EACH SUCCEEDING YEAR OVER THE PREVIOUS YEAR, I CAN PROMISE YOU, AFTER HAVING SEEN EVERY PICTURE WE WILL RELEASE DURING THE 1946-7 SEASON,THAT THIS YEAR'S BOX OFFICE QUALITY WILL BE EVEN GREATER THAN THE IMPROVEMENT SHOWN IN ANY PREVIOUS YEAR COMPARED TO THE YEAR BEFORE, AND THE EXHIBITORS CAN LOOK FORWARD TO THE GREATEST ARRAY OF BOX OFFICE ATTRACTIONS EVER RELEASED IN ANY SINGLE YEAR BY PARAMOUNT. THERE IS AN OLD SAYING IN OUR BUSINESS THAT THERE ISN'T ANYTHING WRONG WITH IT THAT GOOD PICTURE WON'T CURE. SINCE WE HAVE THAT KIND OF PICTURES I AM LOOKING FORWARD TO THE BIGGEST YEAR, IN THE CANADIAN COMPANY'S BUSINESS. GOOD LUCK.

CHARLIE REAGAN

*PARAMOUNT MANAGERS AND SALESMEN WILL BE SEEING YOU SOON TO NEGOTIATE FOR THESE ADDITIONAL BOX OFFICE CHAMPIONS